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THE METROPOLITAN MUSEUM OF ART
THIRTY-SIXTH ANNUAL REPORT OF THE TRUSTEES
FOR THE YEAR ENDING DECEMBER 31, 1905

The year 1905, in the life of the Museum, has been one of preparation for the larger sphere of activity and influence into which it has entered. Such preparation is necessarily slow. It involves that degree of deliberation and consultation that must precede the perfection of any satisfactory plan, whether it be for the erection of a building or for the organization of an institution. Nor is the perfection of such a plan so simple as if it were for the erection of an entirely new building or for the organization of a newly founded institution. In our own case such a plan, both structurally and organically, must not only adapt that which is new to that which has already become old, but it must also allow opportunity for a future growth, which is likely to be quite as rapid as the growth of the past and to bring up as many new questions as those which now confront us. A condition of growth and change is inherent in any art museum like ours which seeks to meet increasing public needs. Final completion for such a museum is not possible nor is it to be desired. No living museum will ever be completed.

CHANGES IN THE MUSEUM STAFF.

Our new Director, Sir Caspar Purdon Clarke, was unable to take up his active duties until November last, and many decisions properly and necessarily were postponed until after his arrival in this country.

Since then the office of Assistant Director has been created, and Mr. Edward Robinson, until recently Director of the Boston Museum of Fine Arts, and until his promotion to that

office Curator of Classical Antiquities in the same Museum, has been appointed to this new position. Mr. Robinson is widely known, at home and abroad, for his attainments, and perhaps no better statement of his qualifications can be made than by repeating the resolution adopted by the Trustees of our sister institution in Boston upon the acceptance of his resignation.

"Resolved that the Trustees of the Museum of Fine Arts have received with extreme regret, the resignation of Mr. Edward Robinson, its Director. His position and reputation are so generally recognized by the community and by other museums both here and abroad, that his departure is a very serious blow to our Museum. During the whole period of his connection with the Museum, Mr. Robinson has served it with distinguished ability, fidelity and zeal, and with a single-hearted devotion to its highest interests. He has done more to promote its growth, better its condition, and increase its reputation, than any other man now living. His established position as an authority has increased and extended the reputation of the Museum in this country and abroad, and the Trustees will be fortunate if they find a successor so competent to continue the work which Mr. Robinson has done with such honor to himself and credit to the Museum."

Mr. George H. Story, Curator of Paintings in our Museum for the past seventeen years, who became Acting Director during the interval which elapsed between the death of General L. P. di Cesnola and the arrival of Sir Caspar Purdon Clarke in November, has carried out a long cherished intention of resigning, thus leaving vacant the important Curatorship of Paintings. Mr. Story will not sever, however, his connection of so many years standing with the Museum. He has been prevailed upon to accept the position of Curator Emeritus at large, in which capacity his knowledge of the past history of the Museum and his advice will continue to be at our service. Mr. Roger E. Fry has been appointed to fill this vacancy. Like Mr. Robinson, he has an international reputation. The *New York Evening Post* thus described his qualifications when his appointment was announced:

"Roger E. Fry, who has just accepted the curatorship of paintings at the Metropolitan Museum, is a young English painter, who in recent years has achieved a prominent position as a critic and historian of art. He is the son of the Right Hon. Sir Edward Fry, formerly justice

in the Courts of Chancery and of Appeal, and a writer on legal, theological, and botanical subjects; was educated at Kings College, Cambridge, at which university he took a degree in science after attaining that in arts, and pursued the study of painting, first with Francis Bate and afterwards at Paris. He is thirty-nine years old. His devotion to art criticism is of about ten years' standing. How rapidly he has come forward may be judged by the fact that on the retirement of Sir Edward Poynter, Mr. Fry's name was seriously considered for the Directorship of the National Gallery.

"Mr. Fry has published monographs on the Bellini and Paul Veronese, and has lately completed a new edition of Sir Joshua Reynolds' 'Discourses on Painting,' which, in its annotation is a model of scholarly acumen and good sense. Possibly his most serious contribution to art history is the series of articles on Italian painting before Giotto."

Two of the former curatorships in the Museum have been abolished, that of Sculpture and that of Casts. The abolition of the former became effective on November 1, 1905, and of the latter, on February 1, of the present year.

The new position of Registrar has been created, and Mr. P. H. Reynolds, former Assistant Curator of Art Objects and Textile Fabrics, has been appointed to fill it.

Mr. Henry W. Kent has been appointed Assistant Secretary and began his duties on May 1, 1905. Mr. Kent was for many years curator of the Slater Memorial Museum at Norwich, Conn., and later was connected with the Grolier Club in New York.

No other appointments have yet been made.

FUTURE POLICY OF THE MUSEUM IN THE DEVELOPMENT OF ITS COLLECTIONS.

While the Trustees are not prepared to make public any scheme of development complete in all its details, they are quite ready to give a general outline of their plans.

That those departments of the Museum which come under the head of "Classical Antiquities" will not be neglected is clearly evidenced by the appointment of Mr. Robinson, formerly Curator of this particular department in the Boston Museum. The appointment of Mr. Fry, one of the best known experts in the art of painting, to the curatorship of

that important department, is equally an earnest that this subject will not be neglected. The chairman of the Trustees' Committee on Sculpture is Mr. Daniel C. French, until within a few months the President of the National Sculptors' Society. His presence at the head of this Committee will give assurance that sculpture will be accorded its due position among the collections of the Museum.

These three lines of development—Classical Antiquities, Painting and Sculpture—are common to almost all art museums, and that emphasis will be laid upon them in the future, as in the past, might be taken for granted, as they constitute the base from which the other Decorative Arts are evolved. Not so, perhaps, with regard to those other important directions of art development, which because usually more associated with the practical than the esthetic, have been grouped under the title of "Industrial Art." The election as our Director of Sir Caspar Purdon Clarke, lately head of the South Kensington Museum, in the collections of which "Industrial Art" takes so important a place, should be a sufficient guarantee that these branches also will have due consideration. They are generally subordinated to the other better known and more popular lines of museum development because, though frequently no less esthetic, they are as frequently utilitarian. They should, therefore, have for our own practical countrymen not only the attraction of beauty but the added interest of close relation to our industrial development as a nation.

Substantial progress has already been made through the activities of our Director toward a collection of furniture and carved woodwork, to the increase of which he will continue to give his own direct personal supervision. The departments, if such they may be called for want of a better term, of textiles, ceramics and metal work, in which the Museum already has a substantial beginning, will receive careful attention, and Oriental art, already represented by the Morgan collection of porcelains and the Bishop collection of jade will not be forgotten.

The Museum will not disdain reproductions. Where originals are unattainable, or where they can be obtained only as special opportunity occurs, their places can be wisely taken, temporarily it may be, by reproductions of the most perfect type. The art of artistic reproduction in the form of plaster casts has long been represented in the museums, at home and abroad. Its later development in other materials has been quite as recent and as rapid as that of photography and different forms of process printing. The bronze reproductions from the Naples Museum, those in the precious metals by Elkington, Christofle and many others, as well as the facsimile copies of wooden furniture made by skilled French artisans, are excellent substitutes for their originals for educational and even esthetic purposes. Nor need the plaster cast necessarily retain its dull whiteness. It can be skillfully treated to present the colors of the original from which it is taken, as it is nowhere better illustrated than by the frieze of archers from Persepolis already in our Museum.

Another line of intended development is that of exhibiting entire rooms of different countries and periods, with the appropriate furniture and fittings of their time and place. Those who have visited the most recent museum installations in Europe, notably in the Landes Museum of Zurich and the National Museum of Munich will recall how effective and instructive such an exhibition can be.

ARRANGEMENT OF OUR COLLECTIONS.

There are two opposite poles to museum arrangement, which may be called for purposes of designation, the Esthetic and the Scientific. Under the esthetic arrangement, carried to its logical conclusion, every consideration is subordinated to that of beauty, and objects of different kind and different origin are placed together regardless of any historical sequence or instructive relation. Such an arrangement undoubtedly can give the greatest artistic pleasure to our visitors, but it is not adapted to teaching or study. Under the scientific ar-

rangement, carried to its extreme, every element of beauty would be subordinated to chronology, place of origin or material. The student would have an easy task, the investigator could readily find what he sought, but the esthetic sense would not be gratified. We believe that there is a middle course between these two extremes, whereby the enjoyment of the beautiful need not be unduly sacrificed to the proper demands of those who seek to know and not merely to enjoy. Such a solution is admirably illustrated in the recent installation of the new Kaiser Friedrichs Museum at Berlin, under the master hand of its Director, Dr. William Bode. As we stated in our last report, it will be the aim of our Trustees "not merely to assemble beautiful objects and display them harmoniously, still less to amass a collection of unrelated curios, but to group together the masterpieces of different countries and times in such relation and sequence as to illustrate the history of art in the broadest sense, to make plain its teaching and to inspire and direct its national development. They will also not forget that the original purpose of the Museum, as set forth in its charter, was largely educational, and not merely that of 'establishing' a great collection of art objects, but 'of encouraging and developing the study of the fine arts and the application of arts to manufactures and practical life and of advancing the general knowledge of kindred subjects.'"

COLLECTIONS OF AMERICAN ART.

Our last annual report stated that "Among the many directions in which extensions of our collections are desirable is one which has peculiar claim upon our interest and patriotism, that is the art of our country," and made an appeal for our needs in this particular "to the generosity of our private citizens, who own the finest American works of art, and many of whom will undoubtedly be glad to give to their ownership a public use."

This appeal has met with a substantial response. There have been added to our collections since the publication of that report, eight paintings by American artists. The recent gift of Mr. George A. Hearn includes twelve American pictures by ten different artists, besides an endowment of over \$125,000, the income of which is to be applied exclusively to the purchase of contemporary American pictures.

Most gratifying and appreciated in this direction are the spontaneous gifts of the widows or children of deceased American artists, who have thus perpetuated the memory of Edwin Lord Weeks, Alfred Q. Collins, H. D. Kruseman Van Elten and Joseph Kyle.

To the tentative list of some of the best known American painters, who either are not at all or are not adequately represented in our collections, which as corrected to date is repeated in an appendix of this report, is also added a similar tentative list of American sculptors.

PUBLIC SUPPORT.

The increased public interest in the Museum has manifested itself by the large attendance at the reception given to our new Director on the evening of November 15, when about seven thousand persons attended to greet him, by the greater attention given by the press to Museum subjects, both editorially and in its news columns, by the hearty welcome given to our new method of keeping our members informed about Museum events by our monthly "Bulletin," and by increased financial support.

The gain in membership up to February 19, the date of our annual meeting, has been as follows:

Fellows in Perpetuity, contributing \$5,000.....	2
Fellows for Life, contributing \$1,000.....	13
Fellowship Members, contributing \$100 per annum...	61
Sustaining Members, contributing \$25 per annum...	175
New Annual Members, contributing \$20 per annum...	281

The higher grades of membership have been largely recruited from the list of former Annual Members, so that the present number of Annual Members, after deducting those who have thus increased their subscriptions, and those who have died or failed to pay their dues is about equal to those who paid for the corresponding period of the preceding year.

All qualifying contributions from Fellows, whether in Perpetuity or for Life, are applied to the increase of our endowment, only the interest of which is used for current expenditures. All dues from other classes of members are applicable to current purposes.

THE MUSEUM BULLETIN.

On November 1, the Museum began the publication of its Bulletin. Starting tentatively as a quarterly, it has already become a monthly. It is published under the direction of the Secretary, and its editor is the Assistant Secretary, Henry W. Kent. It is sent to all Members in return for their subscriptions without special charge. To others its subscription price is one dollar per annum.

Its purpose is thus summarized in the initial announcement of its first number:

The scope of the Bulletin is an humble one. It is not intended to be a rival of any existing art publication. It will not consciously trespass on the sphere of any art critic. It simply aims to be a ready means of communication between the officers and staff of the Metropolitan Museum of Art and its members, using that term in its largest sense to include not only the corporate membership of the Museum, but all the citizens of New York, who though not corporate members are interested in art and who are, therefore, interested in its welfare.

To stimulate that interest by making the Museum better known to the people of our city, by showing them what the Museum can do for them, and what they, on their side, can do for the Museum, is one important purpose of this Bulletin.

The Bulletin will bring to the home of every member in printed form the same information which before the days of printing could have been obtained only by word of mouth from its officers. It will assume every member to be interested in the development of the Museum, and will seek to answer the questions which such interested members would naturally put to its Director and its Curators. It will

serve every purpose of an "information bureau" without the necessity of a personal visit or a personal interview. In so doing it expects to encourage the personal visit.

It will contain a full list of all new acquisitions, whether by gift or purchase, and descriptions as well as illustrations, whenever practicable, of the more important objects. It will make public any change in arrangement or rules. In it will be found a full statement of all subjects of general interest relating to the Museum. It will not be voluminous. Our members are most of them busy people, already overwhelmed with overmuch printed matter, and without time or inclination for any reading that is not to the point. The Bulletin will contain just the number of pages, be they more or less, which are necessary to give the information required, and there it will end, even if the last page be not filled out.

THE MORE IMPORTANT ACCESSIONS DURING THE YEAR.

A list of the accessions of the year will be found on page 21. They number:

By gift	33
By purchase	13

It is usually impracticable to immediately place new acquisitions in any permanent location, and at the same time there is a natural desire on the part of our members and the public to have opportunity to see them. To meet this difficulty, new accessions will be temporarily exhibited, as soon as practicable after they are received, in some room or rooms of the Museum specially designated for this purpose, so that those who visit the Museum can readily find them and can be assured of finding them within a short time after their reception.

THE LIBRARY.

The Library is under the charge of the newly constituted Committee on Library, of which Mr. William L. Andrews is Chairman. It was upon Mr. Andrews' initiative many years ago that the Museum first began to form a library, and he has watched over its interests first as Librarian, later as Honorary Librarian, and now as Chairman of this Committee.

A brief history of the Library will be published in a supplement to the March Bulletin.

The number of books in the Library on December 31, 1905, was as follows:

Bound volumes8727
Unbound volumes and portfolios.....1273

The additions during the last year have been

By purchase, including 893 volumes purchased with funds from the Rogers' income.....1337 volumes
By presentation 70 volumes

The donors were Mr. Edward D. Adams, Mr. R. Ambrosini, The American Art Association, Mr. George Hall Baker, Mr. Charles Balliard, Mr. F. Sherman Benson, Messrs. C. and E. Canessa, Mr. Paul Chevallier, Sir C. Purdon Clarke, Mr. John R. Cushier, Mr. Louis R. Ehrich, Mr. Robert W. de Forest, Mr. Carlo de Fornaro, H. M. The King of England, H. M. The King of Italy, Mr. J. Pierpont Morgan, Mr. Pannwitz, Mr. B. W. F. van Riemsdijk, Messrs. Rollin and Feuاردent, Dr. Luigi Roversi, Mr. George A. Simonson, Mr. L. Soullié, Mr. Alfred Stieglitz, Mr. George H. Story, Mr. Theodore Sutro, Mr. Sydney Vacher, and Mr. Wellington Wack.

The number of photographs added to the Collection during the year were:

By gift 393
By purchase 144

The gifts were:

From Mr. Robert W. de Forest 366 Photographs of Architecture and Sculpture.

From Sir C. Purdon Clarke 27 Photographs of Carved Wood Panels from a house at Waltham Abbey, England.

The record book of the Library shows an attendance of 1043 during the year.

The Library, which is for reference only, is chiefly composed of works on art and archaeology, and is open daily except Sundays from 10 A. M. to 4 P. M.

THE PUBLIC SCHOOLS.

At a meeting held in February, the following preamble and resolution were adopted by the Board:

"WHEREAS, the Trustees of the Metropolitan Museum of Art desire to extend the educational opportunities of the Museum so far as practicable to the teachers and scholars of the public schools of the city,

RESOLVED, that the Board of Education be notified of the willingness of the Trustees to issue, on application, to any teacher in the public schools, under such regulations as the Board of Education may prescribe, a ticket entitling such teacher to free admission to the Museum at all times when the Museum is open to the public, including pay days, either alone or accompanied by not more than six public school scholars for whose conduct such teacher will be willing to become responsible."

The Board of Education accepted this offer, and its President, Hon. Henry N. Tafft, caused to be issued to all teachers in the Public Schools, notices concerning Teachers' Tickets. Satisfactory results were seen in the one thousand and ninety-three (1,093) applications received.

THE NEW WING.

Plans for a part of the new north wing have been completed by our architects, Messrs. McKim, Mead and White, and the contract for its erection has been awarded by the Department of Parks. It is anticipated that work will begin at an early date.

CONCLUSION.

This report should be read in sequence with that of the previous year, and in connection with the three numbers of the Bulletin already issued. Hereafter the report will be largely a summary of information details of which will have been already published in the Bulletin, and the two publications taken together will give full and current information of Museum affairs.